



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

with that which Tamburlane attributes to himself in Part II, Act IV, Scene 3. Orlando's discovery of "great Babylon" (Act III, Scene 2), and his overweening confidence on that occasion, are evidently due to his predecessor; so is his proposed expedition "to hell to fight with Cerberus—and find out Medor there" (Act II, Scene 1; with which compare *Tamburlane*; Part II, Act II, Scene 4, and Part II, Act V, Scene 1); his threat to "drink up overflowing Euphrates" (Act IV, Scene 2) makes him the comrade of Orcanes' valiant men (*Tamburlane*; Part II, Act III, Scene 1). These lines, and a few others like them, are unmistakable allusions to *Tamburlane*; as for the others in the play—with the possible exception of Sacripant's self-flattery at the beginning, and the certain exception of his dying speech at the end—I cannot see that they are allusions at all; and I do not believe that they were meant to be, for the very pungency of the burlesque when it is recognizable convinces me that it is not feeble but absent elsewhere.

CHARLES W. LEMMI.

University of Pittsburgh.

WIÐERZYLD OF *Beowulf*, 2051

I beg to suggest the possibility of strengthening the identity of Wiðerzyld, mentioned in the Ingeld-Freawaru episode, (*Beowulf*, 2051),¹ by recognizing in him the father of the young Heathobard whom the old warrior is attempting to excite by pointing out his father's sword in the possession of a Dane (ll. 2041-2056).

This is the only reference to Wiðerzyld in *Beowulf*. The name appears once in *Widsith*.² Professor Chambers sees no necessary connection between these two appearances.

The use of the name of a dead hero, otherwise unknown, in the connection in which it here appears, has a sufficient dramatic warrant, if such relationship with the young warrior as is suggested can be supposed. The old warrior, unreconciled to the idea of settling the longstanding Danish-Heathobard enmity by a marriage, precipitates by his speech a fight which renews the feud. He addresses a certain young man; he mentions the young man's father, the father's sword, his death, and the Danish victory "after Withergyld fell," all in rapid succession. *Hyne* in line 2050 looks back to *fæder* in line 2048; why not forward to *Wiðerzyld* in line 2051?

Further, Wiðerzyld is the only Heathobard hero called by name,

¹ *Beowulf*, ed. Wyatt-Chambers, 1914; line 2051 (b), and note, p. 102.

² Here *Wiðergield*; *Widsith*, line 124, Chambers' ed., 1912, and see note, p. 222.

of those whom the Danes slew. Would it not be reasonable to suppose that the old warrior in such a burst of exhortation would conjure by the name of one who was either an outstandingly great leader, or was otherwise especially dear to the memory of the younger man? The total absence of evidence to prove the first, suggests the possibility of the second alternative.

Of course, the whole thing is, in the mouth of Beowulf, a prophecy of events yet to occur; but is there not a chance that the poet knew the later fact, that the young Heathobard who precipitated the fight was the son of Wiðerþyld?

Chambers suggests that the old warrior's speech may be a quotation or an adaptation from an Ingeld lay.³ The discovery of such an original might establish the truth or the groundlessness of my conjecture, for which I adduce no definite proof, but which I offer as at least reasonable.

GILBERT W. MEAD.

Columbia University.

MISCELLANEOUS NOTES

Tennyson's lines on Christopher North, in which he is addressed as "crusty, rusty, musty, fusty Christopher," have amusing parallels in *Mucedorus*, III, v:

ould rustie, dustie, mustie, fustie, crustie firebran;

and in Randolph's *Hey for Honesty*, II, i:

rusty—musty—crusty—fusty—dusty old dotard.

Among the anticipations of Poe's theory that poems should be brief may be cited Felltham's *Resolves* (Ed. of 1696) p. 98:

The wittiest Poets have all been *short*, and changing soon their *Subject* Poetry should be rather like a Coranto, *short*, and *nimbly-lofty*; than a *dull lesson*, of a day long. Nor can it be but *deadish*, if *distended*.

Parallels to the argument in *Comus*, 706-755, may be cited from the speech of Colax in Randolph's *The Muse's Looking-Glass*, II, iii:

Nature has been bountiful
To provide pleasures, and shall we be niggards
At plenteous boards? He's a discourteous guest
That will observe a diet at a feast. . . .
Not to enjoy
All pleasures and at full, were to make nature
Guilty of what she ne'er was guilty of—
A vanity in her works.

C. B. COOPER.

Armour Institute, Chicago.

³ *Widsith*, p. 80.